

Pensées de Mr. Pascal, Pensées diverses.

By a LOVER of ART.



Printed for N. GIBSON the Corner of *Charles Street*
St. James's Square. 1752



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T H E I N T R O D U C T I O N .

IT is surprizing that an Art so useful took so little Care, as to transmit no certain Account of its Origin. Indeed Numbers of Volumes have been published by the Learned concerning the Art of Printing; but the whole Scope of its History appears to be full of Contradictions, Conjectures, and endless Disputes, in Favour of three Cities, who alike claim the Place of Priority for the Invention. Those whose Curiosity may incite them to examine this Fact, will find sufficient to prove what is here advanced in the Writings of *Trithemius*, *Malinkrot*, *Boxhorn*, *Junius*, *Orlandi* *Naude de la Caille*, *Chevelier*, *Mattaire*, *Palmer*, and the Author of the *Histoire de l'Origine de l'Imprimerie* printed at the *Hague* in 1740, (three hundred Years after its first appearance in *Europe*.)

Most of these Authors have been contending and disputing whether *John Faust* at *Mentz*, *John Gutenberg* or *John Montelin* at *Strasburg*, or *Lawrence*

John Coster at Harlem, where the first Inventors and Promulgators of the Art of Printing. They have all been endeavouring to clear up this Point, but so opposite to each other, that they scarcely agree in any one Fact, except in declaring that Impression on Vellum, Paper, &c. was at first performed by cutting Letters on *Wood*, and with these Materials produced a reversed Impression. The Art of Cutting or Engraving on Wood being acknowledged by all to be the first means used in finding out what has since been called Typography. My Intention is to examine what this Art was then, and how far of use, down to our Times; that the Curious and the Publick may be informed what has been done, and still may be done, by Impressions from Wood Blocks.

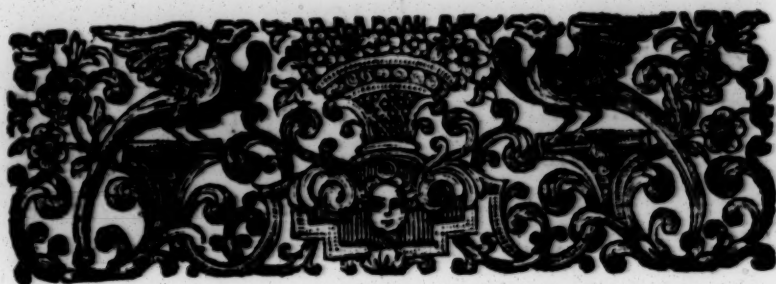
The Reasons for this Enquiry, proceed from some Hints mentioned in the *Gentleman's Magazine* for the Month of *January 1752*, and an Advertisement some time after in the *London Evening-Post*, concerning an Undertaking to print Paper Hangings, by the Restorer of Printing in *Chiara Oscuro*. My Curiosity hurried me to *Aldermanbury* to see what this Performance was, and found that the Author was the same Man who had obliged a particular Friend of mine with various Impressions of his Works which he had performed at *Venice*. This Gentleman was in *Italy* in the Year 1739, and then proposed that Mr. *Jackson* should come to *England* with him at that time, but was prevented by undertaking a Work in *Chiara Oscuro*, since executed, which shall be mentioned hereafter. I have since taken occasion to see this Man, who resides at *Battersea*, and has erected a
 Manufactory

Manufactury there ; he seems determined to carry his Discoveries to a greater Height than any thing he has hitherto published, which he hopes to accomplish by the Month of *October* in this Year. In discoursing with him, and the Perusal of a small Manuscript Account of the Origin of Printing in *Europe*, wrote by himself for his own Use, I have discovered and received more Satisfaction concerning the original Facts of Printing, than can be found in reading all the confused Histories hitherto printed on this Subject. As his Time and Studies are employed in perfecting what he conceives will please the Publick, as a Friend to Art I have taken his Manuscript, and examined what was proper for the Satisfaction of Numbers as curious as my self ; who undoubtedly will be pleased to find a brief Account of the Art of Printing in general proved by Facts.



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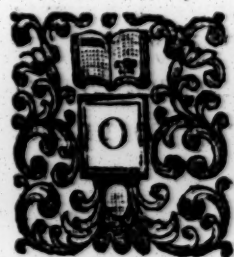


A N

E N Q U I R Y

Into the ORIGIN of

Printing in *Europe*.



OUR Countryman Mr *Palmer* in his General History of Printing published in 1733, and the Author of *Histoire de l'Imprimerie* printed at the *Hague* in 1740, are the last historical Works on Printing. It is from these two Authors that Mr. *Jackson* took occasion to write his Remarks in 1744, the Year before he came from *Venice*. He takes notice at first of the Insinuations some Authors used, to prevent the Art of Cutting on Wood having any Concerns in the Discoveries to accomplish Typography, who will hardly

hardly admit that it should be called Printing, in comparison with what was after produced with fusile Types ; but not being able to sustain this Argument, they agree to bring the Arts of Printing and Cutting on Wood to be practised in *China* and *Japan* 400 Years before it appeared in *Europe*. This in Fact is paying a Compliment to Cutting on Wood, as the first and only Means continued down to this Day amongst the *Chinese* for Printing, and is confirmed by all Writers and Travellers that have been amongst them. But this is no Proof that the first *European* Inventors of Printing took the Hint from the *Chinese*, or that the Conjecture concerning some *Muscovite* Merchants bringing Hand Bills from *Asia*, could be of any use to print *European* Alphabets or Letters.

The Inventors of the Art of Printing had Monuments extant amongst them, much more for their Purpose to improve their Discoveries, than what they possibly could borrow from the *Chinese*, admitting, the *Muscovite* Conjecture was Fact ; because the *Indian* Hieroglyphics, the Eastern way of Writing could by no means be used in *European* Manuscripts, or in any method of Printing to imitate them. Those Facts will oblige us to conclude with *Palmer*, that *John Faust* and *Peter Schoeffer*, Inhabitants of the City of *Mentz* in *Germany*, were the first Inventors of Printing on Vellum, Paper, &c. in *Europe* ; that is *John Faust* at first was an Engraver or Cutter on Wood, and *Peter Schoeffer* a Silver-smith ; who by his Experience in founding Metals, opened the way to his Discovery of using Metal Types to print with.

The

The Disputes of Authors cannot invalidate those Facts, by attributing the Invention to other *Europeans*, nor is it of any Consequence whether *John Guttenburgh*, *John Mentel*, or *Lawrence John Coster*, almost all of the same Nation, were the Inventors. It is sufficient here to shew, that it is false that any of these Men could make use of any Instruction or Hints communicated from *China*. If it is required that some Reason ought to be assigned for attributing the Invention intirely to *Faust* and *Schoeffer*, preferable to all others ; this may be found in perusing the Works of *Malinkrot*, *Naude*, and *Palmer*, which cannot be distended in this small Treatise.

Mr. *Jackson* takes notice from † Mr. *Palmer*, that some of the first Essays were so accurately cut on Wood, that it was difficult to discover from the Impression, so as to distinguish the Letters from those printed with Metal Types. This contradicts what that Author says in the second Chapter of his History, where he insinuates what poor Talents were requisite to cut on Wood, with an Intent to depreciate an Art he never had examined : indeed he might be induced to write with Contempt on this Occasion, from the low use made of that Art in modern printing Houses ; but he should have considered, that however despicable it appears now in the Eyes of Numbers, it at first gave Birth to his *heavenly Art of Typography*.

Before we proceed it is necessary to acquaint the Publick, how impossible it was for *Faust* or *Schoeffer* to have any regard to the Method of Printing in
China

† Hist. of Printing, Chap. 6. Pag. 55. Descript. Spec. Hum Salutis, by *Faust*.

China before their Times ; this is done to undeceive those who will tell us of such Wonders performed by those People, and who have carried it so far as to persuade themselves, that no Art, Science or Manufacture was known in *Europe*, to be compared with what was produced by the *Chinese*, long before we had any Knowledge or Communication with them. In answer to this, History and Facts continued down to this day, inform and demonstrate, that the polite Arts were in the highest Perfection during the Reigns of *Philip* and *Alexander* Kings of *Macedon* ; and if we may give credit to Antiquaries and curious Observers, there has been nothing done in Sculpture or with Incavo or Relievo (since the celebrated Artists who flourished in their Reigns) to be compared with their excellent Works. These Facts cannot be disputed ; and *Egypt*, *Greece* and *Rome* will prove to this Day, that those Arts were practised in those Empires long before Historians assigned the Situation in what part of *Asia* *China* and *Japan* were placed.

Inscriptions cast in Brass, and Medals, are much more proper Materials for the curious *Faust* or *Schoeffer* to examine, than a Hand Bill from *China* ; the former had stood the Brunt of Ages. Besides it is much doubted by the Curious, whether the ancient *Greeks* and *Romans* were ignorant of the Art of Printing, because all reversed Impressions may very properly be called Printing. It is evident that Medals are of this sort of Impression ; and though we have no Proofs of the ancient *Greeks* and *Romans* printing to imitate Manuscripts, yet we have Reason to believe, that Reasons of State, and the Interest of Numbers employed to transcribe

transcribe and write what was necessary, was the real Cause to prevent any Attempts to print in the Method since discovered. * It is ridiculous to think they wanted Art to perform this ; for a modern Author seems to advance, that *Faust* had three parts of his inventing fusile Types done to his Hand about two thousand Years before he was born.

I shall conclude this Remark with an Observation from Mr. *Jackson*, who for his Instruction was obliged to peruse most Writers on Printing ; wherein he demonstrates that *Faust* and *Schoeffer* must infallibly have taken their Ideas for Types from Medals alone ; and is as follows.

- 1st. The Punches and Counterpunches, or Matrix, found out by *Schoeffer*, are cut in the same Manner for Types as those for Medals, but of a smaller Body.
- 2d. The Face of his Types cast in the Matrix, which prints the Paper, are very little deeper than those Letters raised round the Surface of well-preserved Medals.
- 3d. It was easy for *Faust* to place his last Composition of Ink on the Surface of the Letters of a Medal, to prove a reversed Impression.
- 4th. There was no Difficulty for them to cast their Types of a proportionate Height, to play gently under their Platten or Spring of their Presses.

This

* *Histoire de l'Imprimerie,*

This Observation may be proved by any Gentleman who is disposed to make a Tryal with a little printing Ink ; and may serve to refute and convince those who will not allow the Art of Printing to be invented in *Europe*, as it was first found out at *Mentz* in *Germany*.

We shall now proceed to shew the Use of Engraving or Cutting on Wood. For the first printed Books in *European* Languages, Mr. *Palmer* has taken much care to give a Description of them in the Sixth Chapter of his History, and allows them to be Five in Number ; but the Fourth, intituled *Speculum Humanæ Salvationis*, is the most beautiful and perfect of them all. It contains Fifty-six Pages, and the Letters so well cut, that were it not for some Differences in the Magnitude and Shape, one might be induced to think that the Book had been printed with Metal Types. This, with the other Four, are supposed to be all printed before the Year 1450, and are in the noble Collection of the Right Honourable the Earl of *Pembroke*. It is to be observed, that these Five Books took up Ten Years to compleat the Cutting, Drawing, and Printing ; that this Undertaking was loaded with Difficulties and Expences, which obliged them to think of other means to execute Printing, and at last produced Typography. For the future I shall consider *John Faust* the original Inventor of Printing, as an Engraver on Wood, and deserves to be first, and it may be the only Master in that Way that ever was in *Europe*. Whoever will give themselves the trouble to examine what Attention and Industry was required to cut Letters alone in that delicate manner as described, will make no Scruple, to own that there

there never was heard of such an Artift in that Way fince, nor any likelyhood in our Times of feeing fuch another. I have feen fome *Ckinefe* printed Paffports in the Hands of a Captain of an *East-Indiaman*; but the Characters of that Nation, with the Art ufed in cutting them, can no ways ftand in competition with the Description of the *Speculum* ; and although I have not feen that Book, I have good reason to believe Mr. *Palmer's* Partiality for Typography would never fuffer him to give fuch a Description of it, was it not a Fact. I have feen an Infcription cut by Mr. *Jackson* in Relievo, Letters at the Bottom of one of his Prints in *Chiaro Oscuro* ; but he freely owned he was incapable to produce any thing as defcribed to be done by *Faufst* or *Schoeffer*. This Man, who has feen one of the firft printed Bibles done with the firft *Moguntine* Types, may be allowed to be a good Judge of *Faufst's* Capacity as a Wood Cutter : it is very probable that the Types in the firft Bible, were much the fame in Shape and Body as what he cut on Wood in the *Speculum* ; and we may rely on his Opinion, that no Artift fince *Faufst's* time did ever attempt to cut Letters to that Perfection. In fine, if his Merit in this one Branch of Printing is duly confidered, he certainly was one of the greateft Genius that ever appeared on Earth ; and if the Figures in the *Speculum* correfpond with the Excellence of the Character Part, it is no wonder that fome have called it a Divine Revelation, to tranfmit Learning to Pofterity. To conclude ; he had a Genius and Refolution to encounter with the greateft Difficulties, and fo much Modesty, that he has only left Mankind fome Inftances to inform them that his Art was not wrote with Pen and Ink.

Before

Before I leave *Faust* and *Schoëffer*, I must inform the Reader, that I am not obliged to have any regard to the *Harlem* Story of *Coster's* being robbed by *Faust*, and carrying away by Night all the Apparatus of a Printing-house. This, with his being a Conjuror, and other ridiculous Narratives, which refute themselves, will no ways justify, admitting *Coster* as an Engraver on Wood; which is all I propose to treat of in the Promulgation of that Art.

The next great Artift that engraved and printed with Wood Cuts, is the celebrated *Alberto Durer*. Authors have taken care to give a circumstantial Account of his Works and Person. He was born in 1471, a few Years after the Death of the immortal *Faust*: and as it were designed by Providence to cultivate and improve the Art of Cutting and Printing with Wood Cuts, so as to carry it to the utmost Perfection it could arrive at, by other Drawings different from what was practised by the original Inventor; I shall here take the Liberty to transcribe what Mr. *Palmer* has said of of him in Page 204.

“ Before I leave the City of *Nuremberg* I cannot
 “ but take notice, that it is also famous for being
 “ the native Place and constant Residence of
 “ the great Painter, Engraver, Mathematician and
 “ Printer, *Alberto Durer* †. *Mark Antonio*, *Raphael's*
 “ Engraver,

† This was the only Retaliation *Mark Antonio* could acknowledge after the Injury he did *Alberto* by copying his Works on Pewter, which was originally cut on Wood; nay more, the *Italian* counterfeited his Mark AD, as is set forth at the
 End

“ Engraver, gives him this Character speaking,
 “ of his Skill in Engraving, and of his other
 “ excellent Talents : That if so excellent, so exact,
 “ and so universal a Genius, had been cultivated
 “ in *Tuscany*, instead of *Germany*, and had formed
 “ his Study according to the excellent Pieces
 “ which he might have seen at *Rome*, as the rest
 “ of our celebrated Painters have done, he would
 “ have proved the best in that respect that *Italy*
 “ ever produced, as he really was the greatest
 “ and most accomplished Genius that *Germany* could
 “ ever boast of.

“ This great Man was born Anno 1471. His
 “ Father observing the early Marks of his Genius
 “ to all the Liberal Sciences, spared no Cost to
 “ have it improved by all possible means (Travel-
 “ ling excepted) and by the best Masters in *Ger-*
 “ *many*. But tho’ his other Talents have been
 “ highly celebrated by the Learned, yet I never
 “ met with any who took Notice of his being a
 “ Printer, (no not even his Countryman and Fel-
 “ low-Citizen, Author of a Piece on the Subject
 “ of Printing, &c. in *Nuremberg*) tho’ several of
 “ his Works are preserved in divers Libraries, both
 “ public and private. I have seen some of them
 “ very beautiful ; nor do I doubt but that his
 “ Genius for Painting and Engraving, led him to
 “ the other two Branches of Cutting on Wood,
 “ and Printing, that he might be able to per-
 “ form the whole Work himself, without the
 “ danger of having any part of it spoiled by
 B “ unskilful

End of the History of the Apocalypse: A base Practice, too
 soon begun, and continued down to this Day, to the Pre-
 judice and Loss of many brave industrious Men.

“ unskilful Hands. His Improvement in the Art
 “ of Engraving or Cutting on Wood, was by him
 “ carried to its utmost Perfection, as all Persons,
 “ who have seen his Works, must acknowledge.

“ The Part of Shadowing, which is called Cross
 “ Hatching, and which has been * lost for many
 “ Years, and conducted, (if not wholly invented)
 “ by him, with such extraordinary Beauty and
 “ Truth, joined to the uncommon Lustre of his
 “ Ink, has surpassed all Wood Cutters ever since.
 “ His Reasons for preferring this Method of Cut-
 “ ting on Wood to that of Copper Plates were;
 “ First, the Rolling Press, which is wholly used
 “ in the latter, was not then so perfect as since:
 “ Secondly, his most considerable Works (of which
 “ he was the Author, for he scarce printed any
 “ other) being chiefly Geometry, Perspective, For-
 “ tification, and Architecture, as well as History,
 “ Wooden Cuts were much more eligible on se-
 “ veral Accounts, especially when cut by so master-
 “ ly a Hand as his.

“ His usual Mark was the initial Letters of his
 “ Name AD. joined together; but his most
 “ effectual way to prevent Counterfeits was, by
 “ giving his Works a Degree of Beauty never
 “ yet attained to. With respect to Printing, I have
 “ already hinted, that he seldom meddled with any
 “ Works but his own, as I can find; but as I
 “ have

* It is no wonder Mr. *Palmer* was of this Opinion, for it
 is certain the Cross Hatching Shadowing in *Alberto's* manner
 was never much used in *England* since Printing came into
 the Nation, and no sign of its being done at all when his
 History was wrote: But that it was lost, Mr *Jackson's* Manu-
 script, as well as his Works, will prove the contrary.

“ have met with none done before the Year 1500,
 “ tho’ he probably entered into that Province
 “ before that Time. I shall not trouble the Reader
 “ with a List of them, but content myself with
 “ a few of the most considerable which I have
 “ seen : they are esteemed by the Learned Master-
 “ pieces of the Kind, and preserved as Monuments
 “ of the Author’s Merit ; being as follow.

“ 1st. The History of the Apocalypse, consist-
 “ ing of a fine Set of Draughts on that Subject,
 “ all cut on Wood with his own Hand, and with
 “ the utmost Beauty and Truth.

“ 2d. The History of the four Gospels, done
 “ after the same Manner, and with the same Beau-
 “ ty ; both these Sets are printed with the Type
 “ Press, with Explanations and historical Accounts
 “ of the Designs placed either under them, or on
 “ the other Side, or on a distinct Leaf, and are
 “ both in Folio.

“ 3d. His Book of Proportions, which he did
 “ not live to finish, but was printed by his Widow
 “ after his Death, is likewise esteemed another
 “ Master-piece of that Kind. I shall only add,
 “ that the singular Beauty of his Ink, the Excel-
 “ lency of his Press Work, in a Word, the ex-
 “ actness of his Performances, do justly rank him
 “ amongst the greatest Geniuses of that Age. I
 “ hope the Reader will excuse this Digression in
 “ Favour of a Person, to whom the World owes
 “ the great Improvements made in the Art of
 “ Cutting upon Wood, which has been so service-

“ able to Printers, in the ornamental Part of their
“ Work.”

Thus far Mr. *Palmer* has been pleased to give us an Account of this] great Man, and might serve to remove the Prejudice the Public in general entertains of an Art, whose Beauties are said to be lost, or that nothing good is to be expected for the future from Cutting on Wood. To undeceive those who may be of this Opinion, I shall take notice from Mr. *Jackson's* Account of a large Plan of *Venice*, done by *Alberto* cut on Wood, and is in the Possession of the Count *Tassis*, who called this Man to examine the Blocks that had remained two hundred Years in that Family, in order to have them reprinted. He says, they were Eight in Number ; and each Block was at least three Foot *English* Measure in the Square, very much Worm-eaten and decayed, which made it dangerous to attempt to print them ; besides, there were neither Presses nor Paper to be found in the *Venetian* State at that Time, large enough to execute such an Undertaking. Some Blocks of the triumphal Carr done by *Alberto* was also in the same Gentleman's Possession, and may shew the Esteem paid to his Works down to our Times. He undoubtedly must have had a large School, and many to study under him for ; it is impossible to conceive that one Man could design, paint, engrave on Wood and Copper, and print the vast Works attributed to him ; because the Plan of *Venice* alone must have employed some Years to cut it before it could be well printed. We have no Account transmitted of the Names of other Artists that engraved on Wood for the Type Press
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in *Germany*, immediately after the Death of *Alberto Durer* ; but it is probable that his Scholars traveled into *Italy*, and found Encouragement in all the Cities, who had received the Art of Printing. *Venice* above all has produced the most accurate Works that ever was cut on Wood ; and we find the great *Titiano*, *Salviati*, *Campangniola*, and other *Venetian* Painters, drawing on the Blocks to be cut by unknown Artists in those Times. Their Works are distended in *Vessalius's* Anatomy, drawn by *Titian* in *Matbioli's* Herbal, *Vitruvius's* Architecture by *Daniel Barbaro*, the Architecture of *Andrea Palladio*, (since copied on Copper under the Direction of our Countryman *Isaac Ware*) several Landships in a picturesque Manner from *Titiano*, supposed to be cut by *Andrea Vicentino* a Painter ; besides Numbers of ornamental Prints cut on Wood, to be found from the Printing-houses of *Aldus*, *Minutius*, the *Giunti*, *Valgrizzi*, *Giolito*, and others, all done before the Year 1550. Whatever Success the Art of Engraving on Wood met with in *Venice*, we must by no means pass over in Silence the benevolent Attention of *Raphael Urbin* at *Rome*, and the Generosity of *Francisco Mazuola* (called *Parmegiano*) in drawing the Blocks cut by *Hugo di Carpi*, who was the original Inventor of Printing in *Chiaro Oscuro* with two, three, or four Blocks. Neither must the Works of *Micharino di Siena*, *Andrea Andriano di Mantua*, or the Architecture of *Serlio* printed at *Bologna*, escape our Notice, as also the Heads of the Painters in *Vassari's* Lives, for they were all performed by the same Art, who displayed an Emulation all over *Italy* during the first fifty Years of the Sixteenth Century.

Those Facts are visible to the Curious, and may be perused in the Collections of Prints by Gentlemen of Taste, who have all acknowledged that there is a bold masterly way of Drawing and Engraving which strikes at once, without being at the trouble to examine all the minute Finishings done on Copper so much in Vogue amongst the Moderns: whoever has seen the Anatomy of *Vesalius*, or examined the Gospel Pieces of *Alberto Durer*, must confess that they are most surprizing Works. One of the greatest † Princes and Connoisseurs of our Age used to say, he saw nothing in Prints that could give him the Pleasure he received from looking at the Wood Prints, done in *Chiaro Oscuro* by *Hugo di Carpi*. The Reason why the Art of Cutting on Wood was at the highest Perfection at these Times, and esteemed every where, was, that the Performers of the Art had the greatest Care to every thing which was to terminate the Performance. *Faust*, *Alberto Durer*, the Scholars of *Titian*, &c. were not only Cutters on Wood, but likewise Masters in Drawing, accurate, Observers of every thing relating to Printing, which required a great deal of Speculation to examine all the Accessories requisite to accomplish their Works, before they went into the Hands of the Public. Before I leave these great Artists, I shall observe from Mr. *Jackson*, that the *Italian* Cutters on Wood in the beginning of the sixteenth Century, have been imitated by none in any Nation since that Time, except himself. The *Germans*, *Flemmings* and *Low Dutch* Engravers on

† The late Regent of *France* Duke of *Orleans*, which occasioned Monsieur *le Comte de Caylus* to attempt the restoring of that Art in some Prints, done from the original Drawings out of the Regent's Cabinet, since published by Mr. *Croizat*, in 1728.

on Wood, have more or less borrowed from *Alberto Durer's* Manner. The *French* have distinguished themselves in refining the *Flemish* Manner with more correct Drawings ; as they chiefly delighted in small Works for the Press, especially at *Lyons*, the History of the Bible cut by *Petit Bernard*, is a most beautiful Work done on Wood, and tho' it does not come up to the masterly *Venetian* Manner, yet it is a fine Performance ; and it must be allowed by all, that the *French* have taken care to cultivate and transmit the Art the best of any other Nation down to our Times.

Hitherto we find that Engraving and Cutting on Wood was performed with the greatest Accuracy, and that the most celebrated Painters lent their Assistance to see it printed as they stand in the choicest Collections, having flourished and arrived to its Summit in the first Century of Printing ; it dwindled to almost nothing in Comparison to what it was throughout the whole Seventeenth Century, and had the same Destiny with Typography its Companion. Mr. *Palmer*, in his Eighth Chapter, distends the Abuses of the Art of Printing, and gives several melancholy Histories of pyrating and counterfeiting Works, done at a great Expence, and most dreadful Consequences attending the licentious Use of the Press. Engraving on Wood began early to be attacked in the Person of *Alberto Durer*, in the Conduct of *Mark Antonio* ; and tho' we have no Accounts of the base Practice of copying the Works done by the first Masters in the *Venetian* School, yet we cannot suppose they were exempted from such like Injuries which *Alberto* suffered. But our Countryman seems to

have lost all Patience in his Remarks on what happened to him concerning copying and mutilating his Works, whilst he was strenuously endeavouring to restore the supposed lost Art whilst he was in *Venice*.

The Reasons of the Decay of the Art in Cutting on Wood, was the greatest Improvements produced by Engraving on Copper, and the clean, neat Impression produced from the Rolling Press. Authors choose this Method of Printing (tho' more expensive) to ornament and adorn their Works with these Sculptures, and Engraving on Wood was obliged to stoop to the Mode of the Times, and has scarcely been admitted to take place unless it is for initial Letters ; some *Fregii* and *Finali's* are still used : in fine, Engraving on Copper has envied the little Remains of any thing done on Wood, so as to oblige those whose Talents might be disposed to perform Works in the ancient Manner, to lay intirely aside all thoughts of it. Notwithstanding the Contempt thrown on the Art of Cutting on Wood, occasioned by the Avarice of some, and the Ignorance of others, who attempted to perform an Art that required a Knowledge in Drawing, and other Talents to perform it properly ; there has always been some few Artists in most Countries in *Europe*, that has had a great Regard for what was performed by Wood Cutting in the first Century of Printing, so as to take care to transmit some Works down to this Day of its not being intirely lost.

It will be necessary to inform the Curious, that what has been said already of Cutting on Wood
and

and its Excellency, does only relate to that Branch of Printing which accompanie Typography as displayed in Books and Prints, without interfering with what is printed on Callicoes, Cottons, Cards, or Paper Hangings, embossing, or any other Branch of Printing in another Way. Most of these different Branches may more or less be said to take their Origin from the *Chinese* Invention, and great Improvements have been made in most Countries in *Europe*, especially in *England*, in the Callicoe Manufactories, and indeed in most other Branches of Printing where Manufacture is concerned. There are numbers of able Cutters on Wood employed in different Branches all over the Island of *Britain*, whose Works may stand in Competition with any thing that ever came from *China* or *Japan* in their way of Cutting; however excellent these Performances are in their kind, they no ways relate to what is thought to be the lost Art of Cutting on Wood, because the Impression of those Works is quite different from the *European* Invention by *Faust*, *Alberto Durer*, the Scholars of *Titiano* and *Hugo di Carpi*.

It is in favour of this Art only which has been supposed to be lost, I have undertaken this Inquiry, and to place a Countryman of our own in a proper Light, whose indefatigable Labours and Industry in a course of Thirty Years, has endeavoured to restore it at least to as great a Height as can be supposed to be in the Power of one Man to perform. Before I enter into a Description of the Works of Mr. *Jackson*, I shall give a brief Account of the State of Cutting on Wood in *England* for the Type Press before he went to *France* in 1725. In the

the beginning of this Century a remarkable Blow was given to all Cutters on Wood, by an Invention of engraving on the same sort of Metal which Types are cast with. The celebrated Mr. Kirkbal, an able Engraver on Copper, is said to be the first who performed a Relievo Work to answer the use of Cutting on Wood. This could be dispatched much sooner, and consequently answered the purpose of Booksellers and Printers, who purchased those sort of Works at a much cheaper Rate than could be expected from an Engraver on Wood; it requires much more Time to execute with accuracy any piece of Work of the same Measure with those carved on Metal. This Performance was very much in Vogue, and continued down to this Day, to serve for Initials, Fregii and Finali; it is called a clear Impression, but often gray and hazy, far from coming up to that clear black Impression produced with cutting on the side of a piece of Box-wood or Pear-tree. Much about the same Time there started another Method of Engraving on the end ways of Wood itself, which was cut to the height of the Letters to accompany them in the Press, and engraved in the same Manner as the Metal performance; this Method was also encouraged, and is the only way of Engraving on Wood at present used in *English* Printing-houses. These Performances are to be seen in Magazines, News Papers, &c. and are the Remains of the ancient Manner of Cutting on Wood, and is the reason why the Curious concluded it was intirely lost.

From this Account it is evident there was little Encouragement to be hoped for in *England* to a Person

Person whose Genius led him to prosecute his Studies in the ancient Manner ; which obliged Mr. Jackson to go over to the Continent, and see what was used in the *Parisian* Printing-houses. At his arrival there he found the *French* Engravers on Wood all working in the old Manner ; no Metal Engravers, or any of the same Performance on the end of the Wood, was ever used or countenanced by the Printers or Booksellers in that City. He tells us that he thought himself a tolerable good Hand when he came to *Paris*, but far inferior to the Performances of Monsieurs *Vincent le Seur* and *Jean M. Pappillon* ; an Account of their Works I shall transcribe from the Manuscript as he found them performing at that Time, and during his Residence in *Paris* till the Year 1730.

“ *Vincent le Seur* was a Native of *Rouen* in *Nor-*
 “ *mandy*, and studied under his Father in that
 “ City, whose Work shewed he was an excellent
 “ Engraver on Wood, especially in the Cross Sha-
 “ dowing parts, which might stand in Competi-
 “ tion with the Works of *Petit Bernard* at *Ly-*
 “ *ons*. His Son *Vincent* came to *Paris*, and was
 “ employed chiefly in copying after the Works
 “ of the celebrated *Sebastian le Clerc*, and imita-
 “ ted that Author so accurately on Wood, that
 “ nothing in those later times has come up to
 “ the Beauty of his Art from the Press ; the
 “ Impression of this Author’s Work was a clean
 “ Black, and so neat, that it approaches the near-
 “ est to *Alberto Durer*’s Manner in that Respect,
 “ of any thing done since that has come under
 “ my Inspection. He is said to be no great Pro-
 “ ficient

" ficient in Drawing; this might rather proceed
 " from the extraordinary call for his Works,
 " which might prevent his applying to that Branch
 " of Science so requisite to his Improvement;
 " but it is certain that any Deficiency of this
 " Kind was repaired in his extraordinary Care
 " to cut what Drawings were prepared by others
 " for the Type Press. He was living in 1730, and
 " was then able to see to perform very good Work
 " at the Age of Sixty Years.

" J. M. Pappillon was bred under his Father, a
 " Native of *Paris*, who had distinguished himself
 " with cutting single Lines, and very rarely did
 " any thing in the Hatching way of Shadowing
 " like the Antients, or like his Contemporaries
 " the *le Seurs*. It cannot be said he was ignorant
 " in that way, so as not to be able to perform
 " it, but being chiefly employed in working after
 " the Prints of Mr. *le Clerc*, it was more easy and
 " expeditious, with single Lines. He is likewise
 " to be taken notice of for being the Inventor
 " of a fine Marbled Paper used in the inside
 " of the Covers for Books, as also for a
 " curious flowered Paper for hanging Rooms.
 " His Son was much younger than *Vincent le Seur*,
 " and extremely attentive to all the Improvements
 " that the Art of Engraving on Wood could ar-
 " rive at with Tratti or Lines. He drew his
 " Work with the utmost Accuracy on the Wood
 " before he cut it, and was very correct in this
 " respect; the *French* Artists have always delight-
 " ed in small Works in this Manner, but the
 " younger *Pappillon* has surpassed them all.

" In

" In 1728 Mr. *Pappillon* began his small *Paris*
 " Almanack, wherein is placed Cuts (done on
 " Wood) allusive to each Month, with the Signs
 " of the Zodiack, in such a Minute Stile, that he
 " seems to forget in that Work the Impossibility
 " of printing it in a Press with any Clearness.
 " If his Father neglected Cross Hatching, the Son
 " affected to out-strip the *le Seurs* in this diffi-
 " cult Performance, and even the ancient *Venetians*,
 " believing to have fixed a *Non plus ultra* in our
 " Times to any future Attempts with Engraving
 " on Wood. But alas! his Father and M. *le Seur*
 " had examined Impression and its Process, and
 " saw how careful the Ancients were to keep a pro-
 " per Distance between their Lines and hatched
 " Works, so as to produce a clean Impression
 " which was to terminate their Studies in the
 " Press. Since I left *Paris* it is said he publish-
 " ed a small Prayer Book for the use of the *Dau-*
 " *phin*, and is allowed by all to be the finest
 " Performance that has hitherto appeared from
 " Engraving on Wood; I have not seen it, but
 " suppose that *Pappillon* has printed the Cuts with
 " a Hand Roll himself, for if it was printed in a
 " Press with Types, it is impossible it should
 " correspond with the Description; because I saw
 " the Almanack in a horrid Condition before I
 " left *Paris*, the Signs of the Zodiack wore like a
 " Blotch, notwithstanding the utmost Care and
 " Diligence the Printer used to take up very
 " little Ink to keep them clean. I have chosen
 " to make mention of these two *Frenchmen*
 " as the only Persons in my time keeping up to
 " the Stile of the ancient Engraving on Wood; and as
 " they

“ they favoured me with their Friendship and Advice during my Abode in *Paris*, I thought it Justice to their good Nature it was proper to give some Account of their Merit.”

Let us now cast an Eye at what our Countryman performed himself whilst he enjoyed the Conversation of the two aforesaid Artists during his Residence in *Paris*. By his Works it appears he was employed by the Director of the *Imprimerie Royal* for some time, as Occasion required his Performance; at other times he was employed by Messieurs *De la Pine, Columbat, Quillaut, Thibault, Guerin*, and other celebrated Printers and Booksellers in that City. From a Collection of his Works done at *Paris* for the Press, (which he exposes to the Examination of those who require to see them) it appears he attempted Cross Hatching in a very little time after his Arrival there, in Emulation of his Brother Professors, and displayed his Skill in a Head-piece or Fregii done for Mr. *Simon*, who was then Printer for the Archbishop and Parliament of *Paris*. Since that he has shown the perfect Knowledge of that way of Cutting, which procured him the Acquaintance of the celebrated *Monf. le Comte de Caylus*, a Gentleman who took a Delight to encourage any rising Genius, and called him to cut Blocks for the *Chiaro Oscuro* Prints published by Mr. *Croizat*.

Thus far with our Countryman we have proved from Facts, that the Art of cutting on Wood in the Cross Hatching way was never lost since the times of *Alberto Durer* the original Inventor, and from

from him carried on by the Scholars of *Titiano* and other *Italians*, *Germans*, *Low Dutch*, *Flemings*, *French*, and others down to this Day.

Before I proceed to describe the other Works of Mr. *Jackson*, I must inform the Publick, that at the Beginning of this Century, Numbers of curious Persons of the first Quality at a great Expence made Collections of Drawings and Sketches of the celebrated *Italian* Painters, and other Artists, who flourished in the Sixteenth Century; Prints in *Chiaro Oscuro*, done by *Hugo di Carpi*, were esteemed as Drawings, being chiefly designed on the Blocks by *Raphael* and *Parmegiano*, who finding this Man capable to print Paper with four repeated Impressions, so as to imitate what they had done in *Acquarello*, they encouraged the Undertaking with their Assistance. This made *Giorgio Vasari*, in his Lives of the Painters, give such Encomiums to the Merit of *Hugo di Carpi*, where he says all the Invention of Printing could not come up to this Performance, since none before him had attempted to print a Picture. The Curious, in their Travels through *Italy*, finding no Remains of this Art to satisfy their Inquiries, concluded it was also lost with the Cross Shadowing part of Engraving on Wood, or intirely laid aside. It is said that the late Duke of *Devonshire* expressed a Concern for this Art, which encouraged the late Mr. *Kirkbal* to attempt Printing in *Chiaro Oscuro*, in the manner of the *Suavius*, that is, with two Copper Plates, and sometimes with a third Impression, in a *Fumo* or *Mezzotinto* manner like those of the celebrated *Smith*, which was covered with a *Tint* Plate to give the Lights.

This

This Method succeeded so well, that a Work by Subscription was finished before the Year 1724. It appears so much softer, and more finished than what was done on Wood ; but the Curious complained, that the ancient Manner of *Hugo di Carpi* was not found in this Performance. About this Time notice was sent into *Italy* and *France* of Mr. *Kirkbal's* undertaking in *England*, which occasioned *Antonio Maria Zannetti*, Sen. to have some small Prints done by *Venetian* Engravers on Wood, which he had drawn himself on the Blocks, and printed them in his own House much in the Manner as Cards are done ; the Drawings for the most part are from Originals of *Parmegiano*, and the Work was intended to have been dedicated to the late Regent Duke of *Orleans*, who died before it was finished. It is to be observed, this *Venetian* Author pretended to prove that he was the only Restorer of the lost Art in our Times ; but Experience since convinced him of his Mistake when he came to see the Works our Countryman (in his own native City) had performed some Years after, which shall be mentioned in its Place.

When Mr. *Jackson* came to *Paris* he found *Vincent le Seur* employed by Mr. *Croizat* for the Collection since published, which contains several Prints in *Chiaro Oscuro*, done under the Direction of *le Comte de Caylus*, who had Etched with *Aqua Fortis* the First, or Contour Plates, to direct the Impression of the Tints, which was to be printed with Blocks or Planches of Wood, ; but *le Seur* finding that this Mixture of Engraving or Etching on Copper, could scarcely correspond with the
Blocks

Blocks cut on Wood, that was to be printed after the Copper Plate Impression, or that one certain Register of Tints could ensue from the preceding Impression, without such Difficulties, that hardly one of them Prints can appear to be like another : these and other Obstacles from the Conduct of Mr *Croizat* made *le Seur* very indifferent in the Prosecution of Art, in *Chiaro Oscuro*, which he laid aside in the Year 1726.

The † Director of the *Imprimerie Royale*, who employed Mr. *Jackson* at that Time, had heard of the Differences and Disgust of *le Seur*, which had happened between the Undertakers of the restoring Printing of *Chiaro Oscuro* in *Paris*, and recommending him to the Notice of Mr. *de Caylus*, who was the principal Conductor of these Sort of Works. He was called to employ his Capacity in executing some Blocks, from a Drawing of *Julio Romano*, and afterwards from an original Drawing of *Raphael's*, which represents our Saviour giving the Keys to *St. Peter* (and probably is the first Sketching for the Picture which is one of the seven Cartoons in *Hampton Court*.) These Blocks being proved to the Satisfaction of Mr. *de Caylus*, and other Gentlemen of the *Royal Academie des Beaux Artes*, they were pleased to take notice of his Endeavours, with all the Civilities practised amongst the *French* Nation to Strangers, (who any ways distinguish themselves by Merit.) But the ungenerous *Croizat* used him so ill, that with his

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Friend

† Monsieur *Annisson*.

friend *Vincent le Seur*, he was obliged to relinquish all Concerns with that Virtuoso.

The *Comte de Caylus* was shocked at his Behaviour (especially to a Stranger) and as he had called him to be Assistant to the perfecting of that Undertaking, he generously offered to supply what was thought to be deficient for his Loss of Time; but was answered with this Reply, *That the Honour of his Acquaintance, and the Discoveries he had made with these Experiments, was a sufficient Recompence for his Labour; that notwithstanding the Behaviour of Mr. Croizat was not agreeable to his Wishes, he was extremely happy in the Notice and Respect which was paid him by the Comte, and other Gentlemen of the Academy on this Occasion.* Some time after Mr. Jackson says he conceived from this Experiment, that there was another Method of Printing much more easy, with less Fatigue and Labour, and in all Respects more just and uniform, than what had been done before in any Attempts to print in *Chiaro Oscuro*: He likewise discovered a new Scale of Tints, to be done with the same Number of Blocks, and the Lights are the white Paper, which is easily conceived by those who have examined these Sort of Prints, our Countryman at that Time found out a Method to print Wood Blocks almost two foot Square with the Rolling Press, and likewise has produced ten positive Tints in *Chiaro Oscuro* with no more than four Impressions; all this was looked on as impracticable at that Time. Messieurs *Caylus, Coypel, Mariette, le Seur*, and other Connoisseurs, treated him as a Visionary for advancing this, and believed it impossible for any
Blocks

Blocks of Wood to stand the Squeeze of the Pressure through a Rolling Press : but when *Comte de Caylus* had heard in private what was explained to him, this Gentleman found that what seemed at first so difficult to comprehend has since been put in Practice, to compleat with a Rolling Press the other Works in *Chiaro Oscuro* that was finished for *Croizat's* Collection, by *Nicholas le Seur* a Nephew of the famous *Vincent*.

I hope to be excused if in this Place I take notice of our excellent *English* Artist in Portrait Painting, Mr. *Arthur Pond*, who about this Time obliged the Public with a curious Set of Prints, done in *Chiaro Oscuro* from original Drawings of *Parmegiano*, and other great Masters ; the Curious allow his Works to be the most perfect of any that has been done with a Mixture of Copper and Wood Blocks printed together : and altho' it is said that neither his Works or any other of that Kind have met with that Encouragement which their different Merit deserves ; yet it is to be presumed, that it is for Want of proper Information, that the Public has neglected to take Notice of what has been esteemed highly valuable, ever since Prints and Printing has been propagated amongst us.

Having collected all the Accounts of living and dead Authors, and taken notice of those who had continued the Art of Engraving on Wood, and Printing in *Chiaro Oscuro*, down to the Year 1730 ; I must now make use of the Manuscript

to delucidate the Remains of this Art, down to this present Year 1752. as also to give a particular Description of his Work during that Period. He says it was by the Persuasion of the *Comte de Caylus* he left *Paris* to go to *Italy*, to perfect his Studies in Drawing, and to enquire into the Origin of an Art he has since spent so much Time and Labour to accomplish, in Order to recommend himself to the Notice of his Country. In the Month of *April* 1730 he set out from *Paris*, in company with an † *English* Painter, with an intent to go to *Rome* to study; and arriving at *Marseilles* in the South of *France*, he there fell sick, and left his Comrade to prosecute his Voyage to *Genoa* six Months before he was able to stir from that Port. In the Month of *November*, the same Year, he set out from *Marseilles*, and staying some Weeks at *Genoa*, *Leghorn*, *Pisa* and *Lucca*, he arrived at *Florence* in the Beginning of the Year 1731. He found not one Person that had the least Practice or Knowledge of his Art in any one of these Cities, not even *Florence*, where *Vassari* had formerly printed his Lives of the Painters; he says he was encouraged to stay there some Months at the Request of Signior *Barnardo Paperini*, and the great Duke of *Tuscany Giovan. Gaston* sent for him, and permitted him to discourse freely for almost an Hour in his private Apartment concerning his Art. It is well known the Encouragement that illustrious Prince and all his Ancestors had given to Arts and Sciences, whose

† Mr. *John Lewis*, a very ingenious Man, whose Merit is great.

whose Palace and Gallery of his Court was adorned with most exquisite Workmanship of all Sorts. His Highness's Printer prepared to have had the Heads, and the Work of *Vassari's* Lives reprinted, and some Discourse passed with the great Duke concerning the Cutting of the Heads ; but notwithstanding our Countryman's Desire to display his Talents in that Work at an easy Rate, the Affair was dropt, and he left at Liberty to improve himself in Drawing at that Academy.

From *Florence* he went to *Bolonia*, and stayed there a Month to converse with Signior *Moretti*, an able Engraver on Wood. He there saw several Engravers, who were employed for different Cities in *Italy* ; but their Works are described to be vastly inferior to the *Parisian* Engravers on Wood. There were shewn him some Works of a Woman called *Fontana* of *Parma*, who was dead some Years before that Time, which were most exquisitely well drawn, and so accurately cut on Wood, that the Impression equalled any Works of *le Seur* at *Paris*. But above all, his Friend *Moretti* obliged him with the Sight of some original Blocks of *Hugo di Carpi*, cut for printing in *Chiaro Oscuro*. It was highly pleasing to our Countryman to contemplate the Works of a Man, who was the Inventor of that Method of Printing, and took a singular Delight in the Conversation of *Moretti*, whose Modesty is described in a circumstantial Manner, in satisfying the Enquiries of a Man, who could not expect to be treated so civilly amongst a Nation who are diffident of Strangers, especially from one of the same Profession, who he plainly saw had very cogent

Reasons for all the Questions he asked concerning that Work.

From *Balania* he proceeded to *Venice*, three Days before the Feast of the Ascension in 1731, and was highly surprized to find no one Engraver on Wood capable to do such poor Work, he had seen at *Balonia*. As he was powerfully recommended from *Florence* to the Signiori *Baglioni* and *Pezzana*, two of the greatest Printers in *Europe*, the former gave him Hopes of remaining in *Venice* some time, and the other was as much in Want of his Works as *Baglione*. At first he thought it was a Compliment to a Stranger's Merit, but it was downright Necessity which obliged those Gentlemen to detain him in their Service. With this Encouragement, he determined to stay some considerable Time in *Venice*, in order to accomplish what he had projected in *Paris*, and very soon after his Arrival he had an Interview with Signior *Antonio Maria Zannetti*; from the Accounts he had heard from Mr. *Marriette* in *France* of this Man's Work in *Chiaro Oscuro*, he expected to see some wonderful Performance, but *Parturiunt montes nascetur ridiculus mus* is a most applicable Proverb on this Occasion. I who have perused this grand *Raccolta* of *Zannetti's*, must acknowledge that they are a trifling Performance, inferior to any Attempts of this Kind in our Times; and indeed it is no Wonder, when we come to know that this Man never used a Press, nor so much as a Hand Roll to print his Works with. Our Countryman says he had room to suspect he neither did cut or print these Works, which was confirmed by the

the poor Men who performed both. But such was the Vanity of this Author, that he told the Public in his Dedications that he was the Restorer of that lost Art, whereas he only drew them on the Blocks, which might have been done as well by those that cut and printed them. At this first Interview the low Cunning of this Man was discovered; he desired him to intrust a Drawing in his Hands for a few Days; accordingly he let him have an Original of *Parmegiano* for four Blocks, which was a *Venus* sitting on Cushions, holding up a Bow for a *Cupid* to grasp at. This Print was done entirely in *Hugo's* manner, with this Difference, that no *Oscuro* Block has a Contour to resemble the original Drawing it was done from, which is seldom seen in *Hugo's* works, the other three Blocks are simple, without any regard to the Use of splitting Tints, since discovered, and only practised hitherto by the first Inventor of that Sort of Printing. These Blocks I have seen at *Battersea*, as also an Impression of a curious † Print cut with Lines from a Drawing of the same Author, which is the half Length of a Woman holding a Vase on her Head. These two Prints were cut to shew *Zannetti*, there was a Man came from *England* to undeceive him of his being the *Restaurati* of what never was lost. It appears that this Author was highly surprized at the first Proof of the *Venus*, and intended to send it to his friend *Mariette* at *Paris*, to impose it on him for an original

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† This Block is in the Possession of *Charles Frederic*, Esq; Commissioner to the Board of Ordinance.

nal Print of *Hugo's*, and dawb'd and cut-Holes in it to look Worm-eaten for that purpose.

Those two Prints were performed to shew the City of *Venice*, what might be done with the Art of Cutting on Wood. The Printers and Booksellers took great Notice of the *Tratti* Print, as being a Specimen of what was most useful for the Press, but the subtle *Zannetti* caressed the Author with the highest Expressions of Zeal for his Service, protesting he would communicate his Capacity to his Correspondents all over *Europe*, which would be the Means to advance his Fortune, especially amongst the *English* Quality and Gentry who travelled *Italy*. The Intent of all those fine Promises was to get the two Sets of Blocks into his Hands, which he expected as a Present for the Use of the two original Drawings, from which these Prints were taken; but this not being complied with, the *Restaurati* expressed a Resentment at this Refusal, and took all the Opportunities to distress the Undertakings of any Sort performed by Mr. *Jackson*, during fourteen Years Residence in *Venice*.

I have been the more prolix in my Account concerning Signior *Zannetti's* opposing the Works and Industry of our Countryman. And tho' this Man had very little influence with the Nobleman *Baglioni*, or his Uncle Signior *Lorenzo Pezzana*, for whose Printing-houses he was employed for some Years; yet there's a most melancholy Relation of this Man's Cruelty, distended in the Manuscript, concerning *Zannetti's* intermeddling with the Direction of the Prints, that were cut by our Author on
Wood,

Wood, for the *Historia Sacra* printed by *Gio. Batta Albrizzi*. The Malice of this Man was taken notice of by that truly noble *Patriccii Phillipò Farsetti*, who took our Countryman under his Protection, and silenced the Impertinence of the pretended *Restaurati*, by obliging him no longer to interfere with the Works of a Man he was no ways qualified to instruct in any Shape whatsoever; nay, further, this generous *Mecenati* disbursed above two hundred Sequins for Signior *Albrizzi*, and paid our Author for the whole Set of Prints, containing 136 in Number, and saw that Work compleated, which has since done Honour to the Proprietor's Printing-house.

No sooner was this Work dispatched, than Signior *Pezzana* required a new Set of Wood Prints to be cut for his *Biblia Sacra*, which were to serve for a Folio and a Quarto Impression, by placing Ornaments round the Folio Measure, and the Prints only for the Quarto. They were Twenty-four in Number, and Five of the principal Histories in each Piece, to be placed at the Beginning of each Book of the sacred Writing, so as not to interrupt the Reading with intermitting Sculptures, which before that Time was complained of as being used in former printed Bibles, where Cuts are introduced. This Work was intirely left to Mr. *Jackson's* own Care to distribute it as his Genius led him. Whilst it was in Hand, he had time to consider on his favourite Work in *Chiario Oscuro*, and by intervals examined what he projected at *Paris*. He began first to make experiments with Tints, and having proved that Four Impressions could produce Ten positive Tints, besides *Tratti* and *Lights*; he resolved

solved to try a large Piece from *Rubens's* Judgment of *Solomon*, with an intent to prove what could be done with the Efforts of a Type Press before he launched into greater Expences with another Machine. For this purpose he communicated his Intention to Signior *Pezzana* to erect a Press in his own House, and desired to know if this Liberty would be permitted to a Stranger, who had no other Views to print any thing but Works of a new Invention, and that it would be very inconvenient for him to trouble his Presses with such Experiments. Signior *Pezzana* saw no objection to erect a Press in the Author's House, and if any thing of that kind should occur, he proposed it might go in his Name, that he would advance any Expence to facilitate the Undertaking, and ordered his Carpenter to prepare Materials for erecting a Press in Mr. *Jackson's* House according to his Direction.

This being done, he makes a Tryal with four Blocks, and found the Tints answer all his Expectation, but the Impression would by no means correspond with his Wishes. I have seen a Proof of this Print in the Author's Possession (for it never was published) it is much larger for one Sheet, than any of the Prints of *Hugo, Alberto Durer, Andrea Andriano, Coriolanus, Huberto Golzius, L' Aleman, le Seur, Moretti*, or other Authors who had performed works in printing *Chiaro Oscuro* with a Type Press; and this Impression is equally as clean and well registered as any of the old Prints; but our Countryman was not content with this Essay, neither would he give over his Attempts, like
Numbers

Numbers of others, who found the great Obstacle (and the only Cause of laying this Sort of Printing aside) consisted in the Impression. He found there were other means to be employed besides a Type Press, and having examined the Theory of his Invention put it in Practice, by erecting a Rolling Press of another Construction than what is used for printing Copper Plates.

Whilst I am on this Subject concerning a Rolling Press, I must take notice from my Manuscript of what had passed in *Paris*, in discourse with Messieurs *Caylus*, *Coypel*, *Mariette*, when Mr. *Jackson* at first proposed such a Machine for printing Wood Blocks. It was looked on as ridiculous for him to advance, that his Materials for Printing could resist a Force which squeezed and flattened such hard Metals as Silver, Steel or Copper; yet it has been demonstrated to me and others, that this very Motion preserves the Blocks, and produces an Impression equal to a Drawing by hand, and much more expeditious, with only one Man's Strength, than what could possibly be performed with the united Strength of twenty Men at a Type or any other Press that has hitherto been made use of since the first Invention of Printing; nay what is more, not one of these Impressions could scarcely be allowed to be alike, whereas Mr. *Jackson* may with ease undertake to print a Hundred Thousand if required, so uniform that the most curious Eye would hardly distinguish any difference in the Tint.

This Machine was finished in the Year 1735, to the great Satisfaction of a Man who surmounted
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ed all the Difficulties and Expences which attended his Invention. But the immense Labour and Study required in this Undertaking, besides his Employment in engraving for the Press to support the Charge, threw him into a violent Fever, which had like to carry him off; two Months he was in a deplorable Condition, and given up by all Friends and Family; but Providence having reserved him for other purposes, he no sooner appeared abroad, but he had the Mortification to hear and see that all the choice Works he had done to adorn the Books printed by the Signiori *Bagliani* and *Pezzana*, were copied and mutilated by an Engraver at *Ancona*, who was encouraged by the Representative of the Head of a great Printing-house at that time erecting in *Venice*, and was determined to oblige him to accept of such Prices for his Engravings, considerably less than what the aforesaid Gentleman had paid him for such like Works. This not being complied with, the cruel Director of that new House took all Opportunities to distress him; and as his chief Support came from his Labours for the Printing-houses, and others copying his Works for ten times lesser Prices than he possibly could afford; these Accidents made him contrive how to support himself by other means, (for he plainly saw his Bread was taken from him by this base Practice) and undertook at first to print a Paper for hanging Rooms, done in Oyl with his new Machine, which had all the Effect proposed, and Conditions of carrying on a Trade at *Venice* of this Kind were sent over to the late Mr. *Robert Dunbar*; but he dying before
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his Undertaking came to Maturity, it was laid aside at that Time.

Notwithstanding all these Disappointments and Losses, Mr. *Jackson* was resolved not to sink under his Misfortunes, but undertook to perfect his Discoveries, from a Drawing after a Brass Statue done by *Gio. di Bologna*, which is in the Possession of the present *English* Consul Mr. *Joseph Smith*. This was done with four Blocks, in imitation of the Prints of *Andrea Andriano* the Contemporian of *Hugo di Carpi*, and was printed in the Type Press, which occasioned a Crack in one of the Blocks. This was the last Experiment he executed from those sort of Presses. Some time after the same Gentleman let him have a Painting done by *Rembrandt* in *Cbiaro Oscuro*, representing a Descent of the Cross. As this Painting was extremely favourable for this sort of Printing, he endeavoured to display all his Art in this Performance, and the Drawing of *Rembrandt's* Stile is intirely preserved in this Print; it is dedicated to Mr. *Smith*, who generously gave the Prints to all Gentlemen who came to *Venice* at that time in order to recommend the Talents of a Man whose Industry might please the curious, and at least be of some Use to procure him Encouragement to proceed in other Works of that Kind.

This Print was examined by Messieurs *Charles Frederick* and *Smart Lethuillier*, who with Mr. *Joseph Smith*, in the Year 1739, proposed that he should undertake the large Work in *Cbiaro Oscuro*, since published from the Paintings of *Titiano*, *Tintoretto*,
Giacomo

Giacomo Bassano, and *Paulo Veronese*. As my Intent is to describe this Work at large, I shall first inform the Publick that the Undertaker of it was intirely at the Direction of the Gentlemen who at first propos'd it to be done by Subscription; the Proposals in *French*, and the Conditions express'd therein, were drawn up as they thought proper, without consulting the Difficulties that must attend an Enterprize that required some Years to accomplish. However generous their own Subscriptions might be, and the Interest they might procure from others, the Event has shewn that Mr. *Jackson* suffered greatly in this Enterprize; and it had been much better for his Interest had he came to *England* at the Time it was begun, rather than stay to finish a Work, which hitherto has hardly payed for its Expence with what came from the Subscription; and as for any future Sale that can be expected, it will not recompense its Author for the immense Labour and Charge he was at, to make good the Conditions drawn up in the Proposals to his Subscribers.

The first Print that was published in this Work was from a Picture of *Titiano* in the *Dominican* Church of *St. Giovanni* and *Paulo* in *Venice*, representing the Murder of *St. Peter* Martyr of that Order, with his Companion flying from the sight of so much Cruelty.

2d. The Circumcision of our Saviour, from a Painting of *Paul Veronese* on the shutting Leaves which cover the Organ in the Church of *St. Sebastian*.

3d. The

3d. The Massacre of the Innocents, from a Painting of *Tintoretto* in the lower Hall or Schuola of the Bank of St. *Rocca*.

4th. The Sepulchre or Burying of our Saviour, from a Painting of *Giacomo Bassano* in the Church of the *Seminary* at *Padua*.

5th. A votary Picture of the Virgin, with other Saints, from a Painting of *Paolo Veronese* in the Sacristia or Vestry of the Nuns at St. *Zacharia* in *Venice*.

6th. The Marriage of St. *Catharine*, painted by *Paulo Veronese* from the high Altar-piece in the Church dedicated to that Saint in *Venice*. These Six Sheets were finished the first Year, which was very fatal ; for the *Spanish* War breaking out, our *English* Gentlemen were small in Number in *Italy* in comparison with what they had been in preceding Years. Notwithstanding so little Encouragement to be hoped for, our Author was resolved to perish in the Undertaking rather than disappoint those few, who had generously contributed their Assistance to carry on the Work.

7th. In the beginning of 1740 he began the Drawing of the great Crucifixion in Three Sheets from the Painting of *Tintoretto* in the *Albergo* of St. *Rocca*, and was seen drawing the Blocks in the Presence of the Right Honourable Marquis of *Hartington*, Sir *Roger Newdigate*, Sir *Boucher Wrey*, and other

other Gentlemen of Distinction, who were pleased to favour his Endeavours in a distinguished manner, during their Residence in *Venice*.

8th. The Miracle of *St. Mark's* Apparition to a Christian cruelly tormented by the *Turks* to make him renounce his Faith, painted by *Tintoretto* between the Windows in the end of the upper Hall of the *Scuola di St. Marco*, esteemed to be the greatest Performance of that Painter. This was done in two Sheets.

9th. The Marriage of *Cana* in *Galilee*, painted by *Paulo Veronese* in the Refectory or Hall of the *Benedictin* Monks in the Island of *St. George's*, esteemed the most conspicuous and best preserved Picture of that Painter, and done in two sheets.

These three Pictures distributed into Seven Sheets, was the greatest and most difficult Enterprize hitherto extant in *Chiaro Oscuro*, and took up about Twenty Months to accomplish the Drawing, Cutting and Printing, before they were finished, and all done in *Hugo's* Manner with Improvements.

10th. The Presentation of the Virgin according to the *Jewish* Custom at the Age of 12 Years, from a Painting of *Titiano* in the *Albergo* of the *Scuola della Carita*. This Piece is done in Three Sheets, and the *Oscuro* Block is full of Hatch-work, to display the Author's Capacity,
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in imitation of the Manner of *Andrea Andriano*, and some Prints of *Bartbolomeo Corialanus*.

11th. The votary Picture at the high Altar in the Church of *St. Nicola di Frarii* painted by *Titiano*, representing five Saints looking up to a Virgin in the Clouds ; as the five Saints had formerly been cut on Wood from *Titian's* own Drawing on the Block, which only is half the Picture, as it afterwards was painted and now seen on Boards, it is reckoned one of the capital Works of that great Painter, who put his Name to it in the place as is shewn in that Print. *Mr. Jackson* in this Piece undertook to convince the Curious, that the manner of Cross Hatchining the Shadowing, as practised by *Alberto Durer*, was never lost, but only neglected, on account of the difficulty that attends Works of that Kind.

12th. The Descent of the Holy Ghost, from a Painting of *Titian* over one of the Altars in the Church of the *Saluti* under the Cupola.

13th. *Pharaoh's* Daughter ordering *Moses* to be taken out of the River, from an original Picture of *Paolo Veronese*, in the Collection of *Mr. Consul Smith*.

14th. The Resurrection of *Lazarus*, from a Painting of *Leandro Bassan* in the Church of the *Carita*, on the right hand Altar at the Entry of the Church.

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15th. Our

15th. Our Saviour in the Garden, from an original Painting of *Giacomo Bassano*, in the Gallery of the noble Family of *Contarini*.

16th *Melchisedeck* offering Bread and Wine to *Abraham*, from an original Picture of *Giacomo Bassano* in the Collection of Consul *Smith*.

17th. *Dives* and *Lazarus*, done in two Sheets from an original Drawing of *Giacomo Bassano*, in the Collection of Consul *Smith*.

As no printed Description has hitherto appeared concerning this Work, it was proper to give an Account of it in this Place, and whoever examines it with Candour, will find as much Art displayed as the nature of this method of Printing will admit of. the main Scope of it appears to shew that no esteemed Branch of Engraving on Wood was ever lost, and although intirely neglected in *England*, we ought to have a regard for an Artist of our own Country, who has shewn both *Italians* and *French*, that he had the Courage and Industry to perform a Work which no Nation hitherto has produced the like in our times in all the various manners of the Ancients, and has been esteemed by the Curious as most excellent in that way.

I must confess my Partiality for the Sufferings of any Artist whatsoever; but when I consider the Hardships this Man underwent in *Venice* to compleat this Work, I cannot help commiserating the Fate
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of all Inventors, who seldom meet (in their own time) but with small success. Whoever reflects in particular, what this Man suffered from the Cruelty of *Zannetti* and of hers, whilst he was strenuously endeavouring to do Honour to the Presses in that City, that alone was enough to make him lay aside all Thoughts of Art; but if we consider him under the Load of Expences, Care and Trouble, that must attend such Undertakings, it is surprizing how one Man could have accomplished that Work in four Years and six Months.

No sooner was that ended, and a little Breathing required after that immense Fatigue, in the Year 1744 he attempted to print in Colours, and published six Landscips in Imitation of Painting in *Acquarello*. This Work was taken Notice of by the Right Honourable the Earl of *Holderness*, who was then Ambassador Extraordinary at the Republick of *Venice*, and his Excellency was pleased to have the Prints dedicated to him, and shewed a favourable Regard for the Merit of this new Attempt.

The Curious may think that this Tentamine was taken from the celebrated Mr. *le Blond*; I must here take the Liberty to explain the Difference, and make it appear impracticable for an Engraver on Wood ever to use any Methods perform'd by that *French* Artist. Numbers are convinced already, that the printing Copper-plates done with *Fumo* or *Mezzotinto*, are the most subject to wear out the soonest of

any sort of Engraving on that Metal. Had this one Article been properly considered, *le Blond*, must have seen the impossibility of printing any Quantity from his repeated Impressions of Blue, Red, and Yellow Plates, so as to produce only Twenty of these printed Pictures to be alike. This is obvious to every one who has any Knowledge, or has seen the cleaning of Copper-plates after the Colour was laid on; the delicate finishing of the Flesh must infallibly wear out every time the Plate is cleaned, and all the tender light Shadowing of any Colour must soon become white in proportion as the Plate wears. The Nature of Impression being overlooked at first, was the principal Cause that Undertaking came to nothing, notwithstanding the immense Expence the Proprietors were at to have a few imperfect Proofs at best, since it is evident they could be no other. The new invented Method of printing in Colours by Mr. *Jackson* is under no Apprehension of being wore out so soon; he had Notice of *le Blond's* Enterprize in *Paris*, and his Countrymen, who were the first that discovered the Consequences that must Infallibly ensue thereon, took care to communicate to the Public their Opinion of it, which occasioned that Method of Printing to be laid aside. Whatever has been done by our *English* Artist, was all printed with Wood Blocks with a strong Relievo, and in Substance sufficient to draw off almost any number that may be required. Thus having finished with all the Works he performed in *Italy*, we shall next inform the Publick of his Undertakings in *England*.

At his Arrival he was prevailed on to go down to a *Callicoe* Manufactory, to make Drawings for another Sort of Impression different from any Works he had been concerned in before; and having remained there for some Time, he considered that *Callicoe* dying and his Method of Printing had no Relation one with the other, except that the Impression was performed with Wood Blocks. This made him choose to relinquish the Drawing Part to those whose Disposition might incline them to prosecute their Studies in that Way, that he might be intirely at Liberty to finish the Improvements he had discovered abroad. Some Years past he has employed his Time in making Drawings, and printing a new invented Paper Hangings. As the publishing these Sort of Works gave occasion for this Inquiry, it will be proper to give the Public some Account of this Method of Printing, and its Use.

1st. The Drawings are of a new Invention, some of them are four Foot and upwards in Height, with a proportionate Breadth, and admits of various Objects in the Middle of the Drawing, so as to appear different all round the Room.

2d. There are other Drawings for a *Stucco* (or indeed any Colour that may be chosen) of which admits different Objects in the Middle, such as *Masks*, *Trophies*, &c. This Paper may be properly called a *Chiaro Oscuro* done

done with the simple Principals as at first found out by *Hugo di Carpi*.

3d. Drawings to imitate *Cbints* in Flowers, Birds, &c. as also to receive *Statues*, *Bustoes*, and other Varieties, to distinguish this Method of Printing.

4th. These Drawings are all printed on a strong white Paper, in Colours mixed up with Oyl in the same manner as Books are printed ; which requires the Paper to be thoroughly wetted, that the Impression may penetrate into its Body to prevent the Fading or Changing of the Colours.

Those who have seen this new Sort of Paper Hangings distended in a Room, have allow'd that this Method of Printing comes the nearest to the Finishing of the Pencil of any thing that has hitherto been performed ; and as there are now many different Patterns compleated as a Specimen of this Enterprize, several Gentlemen and Ladies have declared their Satisfaction in Favour of an Undertaking that may be called an Improvement of any thing of that Kind.

It only remains to inform the Public of its Merit and Use, and those who may have occasion to furnish Rooms with Paper, that the Price of it is almost level with the most common Paper that is used for that Purpose ; it is sold at *Dunbar's* Ware-house in *Aldermanbury*, at the Carpet Ware-house in *Pall Mall* ; and at *Mr. Gibson's*
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the Corner of *Charles-Street*, *St. James's Square*, in *London*. Whoever are disposed for Quantities to sell again, will find proper allowances at either of the aforesaid Shops, or at the Proprietor's of the Invention at *Battersea*.

Before I conclude, it is proper to inform the Public, that Mr. *Jackson* intends to publish in the Month of *October*, a Print in two Sheets, to be three Foot six Inches in Length by two Foot in Height, from an original Painting, done by *F. Simonnetta* of *Parma*, representing the Battle that was fought near that City in 1738. As this Piece is very favourable to be imitated by this new Method of Printing, the Author proposes to display all his Discoveries by printing in Colours with Wood Blocks.

As it is to serve as a Specimen of Four in all of the same Measure, the others being to represent Pieces of History, Pictures, and Landscapes; these Four Pieces are intended to be done by Subscription. No Money will be required of the Subscribers till the Prints are finished, and only at the Delivery. It is to be hoped the Curious and the Public will encourage this Undertaking, by a Man who has spent the greatest Part of his Life in searching after and improving an Art, believed by all to be lost, and has restored it to the Condition we now see it in his Works.

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Subscription. As they will be a great Ornament to the
Library of the Society, and will be of great Use
to the Public, it is to be hoped the Gentlemen and
Ladies who have been the greatest Part of the late
Subscription, will be so good as to contribute
by all to be left, and be referred to the Com-
mission we now set it in his Works.

W I W I O

